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American Art News

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A GUARDI FOR NEW YORK.

A fine example of Francesco Guardi, a "Seashore Scene," reproduced on this page, has recently been purchased by a New York collector through the Ehrich Galleries, 707 Fifth Avenue.

The painting was formerly in the collection of the Marquis de Blaisdel, whose pictures were sold at Christie's in 1872. It was illustrated in "Der Cicerone," and also was loaned to the Minneapolis Museum of Fine Arts for its inaugural exhibition.

Paintings by Guardi have figured in several of the notable art sales in America. At the Yerkes sale a Guardi brought \$20,000, and the Boston Museum paid even

ARTS CLUB NEW PRIZES.

For the first time in its history the National Arts Club has instituted a jury of selection to pass upon the pictures submitted for their annual exhibition to take place Jan. 3-26 next. Another new feature of this year's exhibition will be a prize of \$1,000, offered by the Club, to be known as the "National Arts Club Prize."

H. C. FAHNESTOCK PICTURES.

Harris C. Fahnestock, the appraisal of whose estate was filed Tuesday, left pictures valued at \$43,465 and a library worth \$1,502. The principal paintings and their valuations

ART LEAGUE NEEDS FUNDS.

An active campaign to raise funds to continue the work of its "visiting teachers" is being conducted by the School Art League of New York City. Announcement was made yesterday that the Society of American Illustrators, through Charles Dana Gibson, its president, has offered to co-operate to the fullest extent possible.

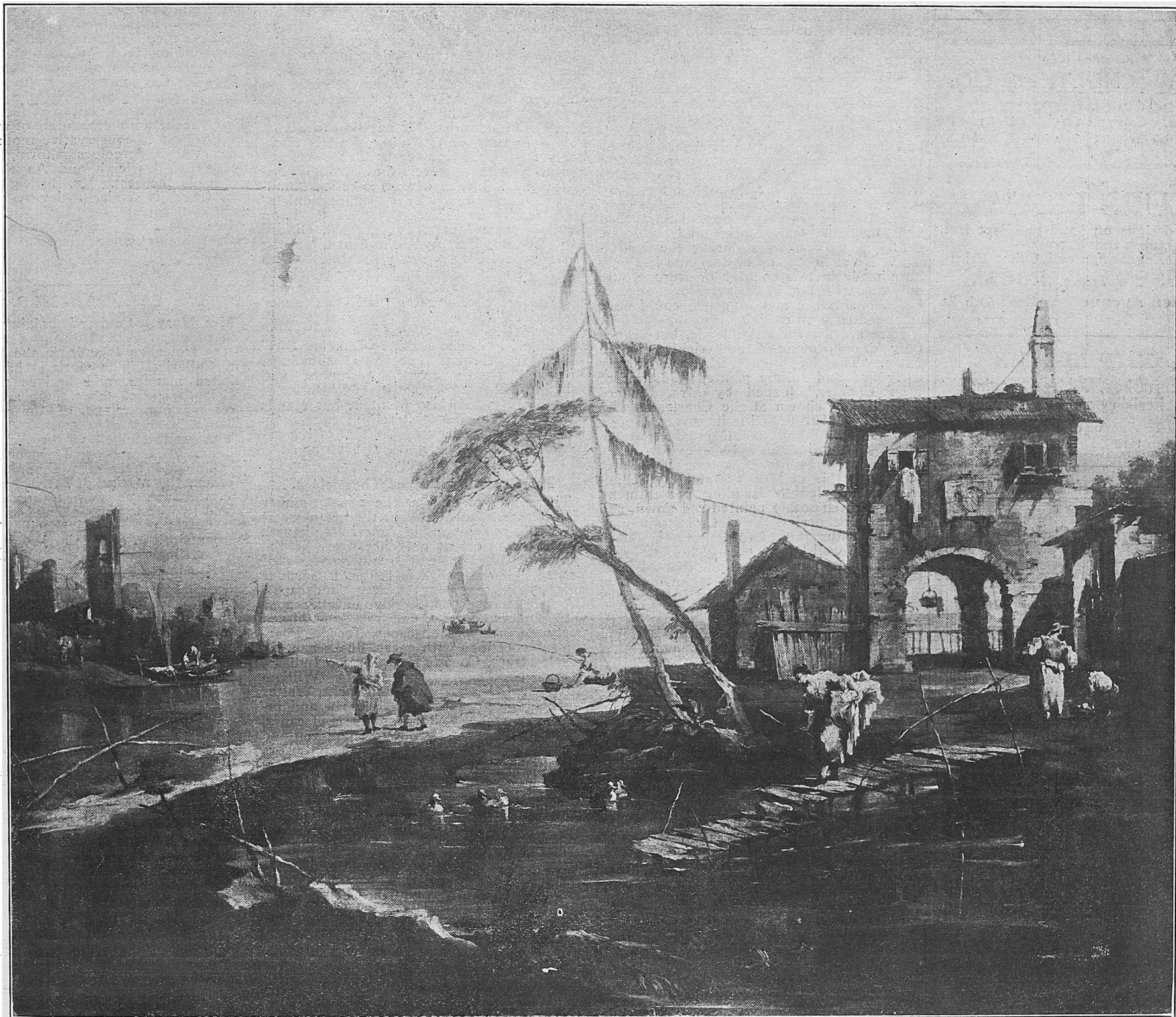
ART COLL'N FOR DENVER.

Some 27 paintings valued by their former owners at more than \$100,000, have been given to Denver by the heirs of Julius Flagg Brown. The paintings are by American and European artists.

DENBIGH VAN DYCKS HERE.

Announcement is made by Lewis and Simmons of the purchase in England and recent arrival here of the five well known portraits by Van Dyck, known as the Denbigh Van Dycks as they have long hung in the Banqueting hall of the Earls of Denbigh at Newnham Paddox, Leicestershire, and have been sold by the present Earl.

The pictures, which will be placed on exhibition in the Lewis and Simmons galleries after New Year's, are bust portraits of Charles I and Queen Henrietta Maria, painted by order of the King, and presented by him to the then Earl of Denbigh who was his devoted adherent. Two other por-



SCENE ON THE ITALIAN COAST

Francesco Guardi (1712-1793)

Sold by Ehrich Galleries to a N. Y. Collector

more for another example. It was announced some time ago that Mrs. Charles B. Alexander paid over \$60,000 for a "Seashore Scene," by Guardi, exhibited in the loan collection in the Altman Gallery about two years ago.

WINTER ACADEMY SALES.

Misty May Morning, C. Wiggins....	\$2,000
Woods of Enchantment, F. Newton....	1,000
Indian Summer, Water Nettleton....	400
Winter Morning, Hobart Nichols....	300
K'ang-Hsi and Quinces, D. Carlsen..	250
A Cinderella Dream, E. N. Watrous..	225
Old Italian Plate, White Roses, Grace Fletcher	50

\$4,225

by Appraiser John J. Lyon, are:

"Landscape and River" (Daubigny)....	\$7,500
"Landscape and Cattle" (Corot).....	6,000
"In the Harvest Field" (Breton).....	3,500
"La Lecon de Piano" (Vibert).....	3,500
"Cattle and Landscape" (Van Marcke)	2,000
"Girl with Bubbles" (Bouguereau)....	2,000
"The Fagot Gatherers" (Diaz).....	2,000
"Venice" (Rico)	2,000
"Marine and Boats" (Clays).....	2,000
"Landscape and Pool" (Dupre).....	1,500

MISS GILDER LEFT \$11,842.

The estate of Jeannette L. Gilder, who died Jan. 17, was appraised Dec. 18 at \$11,842. The property was left to Charlotte J. Gilder and Catherine J. C. Pearson, nieces.

PEDIGREES BEQUEATHED.

By the terms of the will of George Austin Morrison, writer, his collection of books, notes, original Mss. and pedigree charts are bequeathed to the N. Y. Genealogical and Biographical Society on condition that they are deposited in a box labelled "The Morrison Collection."

The society, of which the testator was a trustee, receives a bound collection of historical Mss. entitled "The King Families."

ROME ART HOUSE'S BRANCH.

The parlor floor store at 55 E. 56 St. has been leased to the Sangiorgi Galleries of Rome, Italy, represented here by G. Walser, for the sale of fine art goods and antiques.

traits are those of James Stuart, Duke of Richmond and Lennox, first cousin of the King and his wife, the Duchess of Richmond who was Mary Villiers, daughter of the first Duke of Buckingham, and Lady Catherine Manners.

The remaining portrait is thought to be one of Lady Elizabeth Fielding, third daughter of the first Earl of Denbigh.

These Van Dyck portraits are among the best known old masters in England and the romantic history of the family, which has long owned them, the devotion of that family to the Stuart cause, the reward for such devotion having been in the time of the first Charles, the gift of the portraits of himself and consort to the then Earl of Denbigh—

(Continued on Page 4.)

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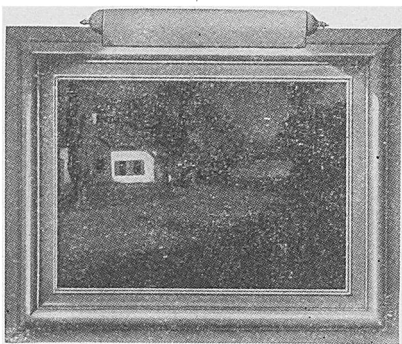
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SIXTH CORCORAN EXHIBIT.

The sixth biennial exhibition of oils by contemporary American artists, arranged by the Corcoran Gallery of Art in Washington, opened with a reception in the handsome and spacious galleries of that institution in the National Capital on Saturday evening last, to continue through Jan. 21 next.

The exhibition this year in general quality, variety and comprehensiveness, is not only a distinct advance upon its predecessors, but far and away the best of any similar display held in the United States since that at the San Francisco Exposition— which surpassed it in the number of exhibits only. There are 411 oils hung this year, as against 330 at the last display of 1914, and against 246 in 1912, and these fill nine galleries and the Corridor or Central Gallery as it is called—while, for the most part, the pictures are hung only on the line and are well spaced. Gallery I, usually occupied by the Clark pictures, is this year devoted to exhibition purposes while the new upper Hemicycle Gallery at the north end of the building affords large additional wall space.

A Room of Sargents.

The feature of the exhibition is the Sargent room, or the old Gallery G, which, through the activities and interest of Mr. Henry White, former U. S. Ambassador to France, and recently made a trustee of the Corcoran—contains no less than 18 examples of the most brilliant of modern painters. These, well hung and spaced, give an excellent idea of the growth of Sargent's art as the display comprises early portraits and figure works, as well as those representative of the man's art through intervening years to the present time.

The Gallery presents a most distinguished and brilliant appearance, and will be thronged with visitors during the exhibition. No such display of Sargents has ever been made in this country or Europe, and only one with Mr. White's personal and social acquaintance and influence could have arranged such an exhibit.

Here are the early Academic, but beautifully drawn, modeled and richly painted Nude, "The Egyptian Girl," the equally early fine and solidly painted "Portrait of Miss Chanler," loaned by Mrs. Richard Aldrich, and shown at the Charleston Exposition of 1901-'02, with its sweet expression and skilful and smoothly painted gown and flesh—so different in technique from the artist's later manner. A somewhat later portrait is that of Mrs. William Jay Schiefelin, a full length standing presentment, again with smoothly painted red gown, and of the same period the charming study of Mr. Augustus Jay when an infant. Then follow the well-known bust of the late John Hay, a marvel of expression, that of Miss Pierpont Morgan, with the white dress, in his later manner, the bust of Gen. Leonard Wood, of Joseph Jefferson, the half-length poetic and sweet presentment of "Rose Marie," the three-quarter-length standing portrait of "Mrs. Valle Austen," and that most distinguished full-length standing presentment of the late Mrs. Henry White, formerly Miss Rutherford—a brilliant record of a brilliant and lamented woman—which shows Sargent at his best. There is also a bust portrait of Mrs. White, exceedingly fine in quality.

The later examples are the well known outdoors with figures, an Alpine scene, "Reconnoitering," the fine interior, "Spanish Stable," the "Syrian Goats," the scintillating "Mountain Torrents," with its keen, almost metallic sunlight and air, the three-quarter-length seated portrait, with its skilful painting of dress texture of "Mrs. K," loaned by Mrs. George Vanderbilt and the equally vigorous, colorful and expressive three-quarter-length standing portrait of that dreamy eastern looking young man, the late George Vanderbilt—loaned also by Mrs. Vanderbilt—his widow. The Corcoran Gallery and Mr. White are to be congratulated on this splendid and unique showing of the work of the modern master.

The Prize Canvases.

The list of the prize winning pictures was given in last week's ART NEWS. These prizes have been, on the whole, well awarded and the awards can call for little adverse criticism, although wonder is expressed at the choice of Arthur B. Davies' well-painted and poetic, albeit somewhat unrelated landscape, with its unintelligible story, "Castalias," whatever the title means—for

the first prize of \$2,000 and the Gold Medal.

No word of dissent is heard to the justice of the second prize award—to Ernest Lawson for his gray toned, truthful and poetic "Boathouse—Winter—Harlem River," a typical subject with this able painter and most skilfully executed. The third prize was won by Hugh Breckenridge for his clever Nude with still life, a brilliantly painted and highly, if a little crudely, painted effect of reflected lamplight, and the fourth by George B. Luks for his also clever "Woman with Macaws," a skilfully painted variant of a former work with the same title.

The Display in General.

Among 411 canvases, there are necessarily a number which have figured in the larger public routine exhibitions of the New York and Philadelphia Academies, and Chicago and Pittsburgh Art Institutes during, and also in displays in dealers' galleries throughout the country, during the past few years, but these seen again, well hung and lit, in spacious galleries at the Corcoran, seem to have new qualities in many instances.

"Modernists" Sparsely Represented.

The extreme "Modernists," such as the Montross and Daniel groups, will, perhaps, feel that the display is not truly representative of art in America today, inasmuch as they are represented only by one example of Max Weber, and by a characteristic example of that virile painter, Samuel Halpert, and yet Halpert, while he exhibits with the "Modernists," is not akin to Stella, the Zorachs, Walt Kuhn, Walter Pach, Samuel Fitch Taylor et al. There are numerous works, however, that strongly evidence the influence of the so-called "modernist" movement. The "Impressionists" are strongly in evidence, headed by Leon Kroll, Jerome Myers, Prendergast, Gifford and Reynolds Beal and John Sloan, and the Henri school is also well represented—with Henri himself, Randall Davey, Glackens, Luks and George Bellows, all showing representative works some, such as Luks' "Wrestlers," Davey's "Portuguese Grandmother," Glackens' "Bathers on a Beach" and Henri's "Betalo Rubino—Dancing Girl"—familiar through previous showings. Rockwell Kent's dramatic, sombre and gripping Labrador coast tragedy "Burial of a Young Man" is also familiar, but stands out from the walls with telling effect. So the newer schools, excepting that of the extreme "Modernism" have not been neglected in this catholic display.

Painters Who Repeat Themselves.

There are, of course, the usual number of canvases, whose authors the art lover at all familiar with routine American pictures shows can name at a glance, such as the eternal, if always strong, winter views of Centre Bridge by E. W. Redfield, Gardner Symons' also strong winter landscapes, Edward Dufner's sunlit, joyous landscapes with figures, Daniel Garber's sun kissed misty decorative landscapes, Joseph Pearson's decorations with geese, ducks and old gnarled trees, Couse's New Mexico Indians, Albert Groll's Arizona deserts, William Ritschel's California surfs and rocks, Walter McEwen's refined graceful women and interiors, Hobart Nichols' sunny landscapes, Edward Potthast's Sorolla like children and beaches. Charles Bittering's quaint interiors with old fashioned gowned women, Sergeant Kendall's smoothly painted, well drawn women and children, Ben Foster's rich autumn dawns and eves, Ruger Donahoe's flower pieces, Fred Wagner's virile Philadelphia street and wharf scenes. Charles Morris Young's landscapes, Birge Carlson's winter woods, Emil Carlsen's luminous seas and beaches, Paul Dougherty's roaring, sunlit English Channel seas and stern rockbound shores, Charles H. Davis's fast disappearing skylines and wind and cloud swept skies, Ballard Williams' Monticelli, Richard Miller's graceful women and F. C. Frieseke's decorative interiors and outdoors with figures, Lancret-Watteau landscapes and figures. All these, and others of the kind are so well painted and so convincing in their way that one can only admire, and sigh for new subjects and broader vision for the able painters they represent.

Some Good Portraits.

The portrait painters are only fairly well represented. The late William M. Chase's truthful, dignified presentment of former

(Continued on Page 3.)

PROVIDENCE.

Two popular exhibitions are now on and will hold over the holidays. At Tilden and Thurburns the annual exhibition of water colors by H. Anthony Dyer is on. This year, Mr. Dyer includes more New England landscapes and landmarks and shows fewer of his Normandy cottages and landscapes, and to many of his admirers, the exhibition gains in interest in consequence. Among other interesting pictures, the two views of the birthplace of Gilbert Stuart claim a word of praise not only for the subject, but for the careful literal treatment.

At the Art Club, the annual Thumb Box show is attracting many visitors. The exhibition is uneven in quality, but includes a large number of excellent canvases.

Frank C. Mathewson's group of nine examples is distinguished by poetic feeling and excellent technique and F. Usher De Vall with his N. Y. street and water front scenes offers a decided novelty. Mabel M. Woodward shows sunny landscapes and wharf scenes, H. Cyrus Farnum sends typical African paintings and sketches, and Norwood H. Mac Gilvary is represented by four delicate landscapes, and one rich toned figure composition.

A welcome addition to the show this season is a collection of twenty-eight paintings sent on from Woodstock, N. Y. by the former pupils of Birge Harrison and John F. Carlson. H. Leith Ross and John W. Bentley are perhaps the most important exhibitors, but all the exhibitors show excellent understanding of what stands for the best in conservative modern art.

Of the watercolors shown, those by Sydney R. Burleigh and Angela O'Leary are easily the best. Mr. Burleigh's "Christmas Cove" is tender and very lovely in a quiet gray tone.

Gertrude Parmelee Cady also shows excellent water colors broadly and simply painted.

W. Alden Brown.

SAN FRANCISCO.

Mrs. Mary J. Coulter is holding an exhibition of oils executed during a recent visit to the Hawaiian Islands, in the Hill Toleron Galleries. The work is handled in a spirited manner, and besides the marine and landscape sketches there are three interesting impressions of the volcano of Kilauea.

The artist studied at the Art Academy, Cincinnati, under Frank Duveneck and L. H. Meakin, and later was a pupil of Lionel Walden, the marine painter. Mrs. Coulter is well known as a crafts-worker, and received two bronze medals and an honorable mention at the Panama-Pacific Exposition for her work in porcelain, jewelry and textile weaving.

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(PAST YEARS)

A Monthly Magazine Ancient Art

1916—TENTH YEAR

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SIXTH CORCORAN EXHIBIT.

(Continued from Page 2.)

Senator Clark the donor of the handsome money prizes which so much contribute to the success of the Corcoran exhibitions; makes one happily forget Besnard's dandified presentment of the generous art patron. There are good portraits by Olaf Brauner (Mrs. Cloud), Samuel Burtis Baker (Miss B), Victor D. Hecht (his admirable presentment of his sister, Mrs. Stern—most refined and delicate in color), J. Alden Weir (The Reverie) while Frank Duveneck shows his early portrait of the late John W. Alexander, Frank W. Benson his "Elizabeth," Sidney Dickinson his self portrait, Irving R. Wiles "Miss Gladys Wiles," Kenyon Cox "Emil Carlsen," Herman G. Herkomer "Sir Hubert Herkomer," Lydia Emmet her "Portrait of a Child" and Alice Kent Stoddard her "Ethel May."

The "Near-Vermeer" Bostonians.

The "near-Vermeer" Boston school is well represented by Tarbell, De Camp (who is poaching closely on the Tarbell preserves this year), William and Elizabeth Paxton and several minor lights, while Frank W. Benson shows several of his sunny outdoors with figures.

Those strong painters Walter Griffin, (who has come to the fore as a landscapist of rich color sense and nature feeling), Louise U. Brumback (whose Gloucester Harbor does her credit), Howard Russell Butler, with a splendid presentment of "Surging Seas in Sunlight," Charles H. Woodbury, Philip L. Hale, with a strong, rich "Portrait of a Spanish Lady," and a clever, if too illustrative football game, Everett L. Warner (a fine, largely conceived, reddish winter landscape), and Anne Goldthwaite, with a skilfully painted little Alabama picture are well to the front.

Other strong painters whose works compel attention are Robert Spencer, Ernest Lawson, Gari Melchers, Willard Metcalf, Leon Kroll, Frederic Nunn (a luminous study of a boat and shore and a fine winter coast scene with surf), Helen M. Turner (two familiar sunlight through a screen figure works), Horatio Walker (a dramatic night scene in a woodburner's camp and a logger's camp), Dines Carlsen (a remarkable still life), Louis Kronberg (two well painted ballet girl pictures), Elliott Daingerfield (a typical rich, deep "Strife of Waters"), and Richard N. Brooke (a finely lit coast and marine piece).

Mention must also be made of the work of such painters as Jane Peterson, George De Forest Brush, A. A. Weigand, Felicie Waldo Howell, Henry B. Snell, Leslie P. Thompson, Frederic Clay Bartlett (outdoors with figures—sunlit and clear in atmosphere), Clark G. Voorhees, Thomas W. Dewing, Marie R. Page, Charles W. Hawthorne, O. D. Grover, H. D. Murphy, H. R. Poore, Wilson Irvine, A. S. Clark, Jonas Lie, L. Seyffert, G. B. Troccoli, Charles Vezin, Martha Walter, F. Usher De Voll, Francis Newton, Haley Lever, Hugo Ballin, Carl J. Nordell, L. H. Meakin, Mary Cassatt, Harry W. Watrous and Charles Francis Browne.

It will be seen from the names of the

painters represented above, how wide and varied is the scope of the exhibition.

A more detailed notice of the display will follow next week. James B. Townsend.

Corcoran Gallery Sales.

An evidence of the local interest in the present Corcoran display is the fact that during the first day upon which they were shown, twenty were sold. Eight were purchased for the Gallery, namely "The Japanese Screen," by Robert Reid; Ernest Lawson's prize picture, "The Boathouse, Harlem River," "The Seamstress," Joseph DeCamp; Sydney E. Dickinson's "Portrait of the Artist," Haley Lever's "Dawn," "The Housemaid," by William M. Paxton, and "The Brass Kettle," by Dines Carlsen, the sixteen-year-old son of Emil Carlsen.

There have also been sold to Dec. 21 the following pictures: Frank W. Benson's "Mother and Child" to Mr. Alexander Simpson of Phila., and his "Girl with Dog" to Mr. C. V. Wheeler of Washington, Henry B. Snell's "Old Houses—St. Ives" to Mr. William J. Flathers of Washington, Felicia Howell's "End of the Street" to Mr. C. V. Wheeler, Mary McClellan's "Five O'Clock" to Mr. Alexander Simpson, Jr., William J. Edmonson's "The Yellow Sweater," also to Mr. Simpson, Robert Vonnoh's "Ophelia," also to Mr. Simpson, Walter Griffin's "French Poplars" to Mr. Wheeler, Irving R. Wiles' "Divided Attention" to Mr. Wheeler, Henry B. Snell's "New England Road" to Mr. Milton E. Ailes of Washington, and the same artist's "Summer Day," to Dr. George Woodward of Phila.

The total amount of sales, with others pending, to date, Dec. 21, is \$34,700.

WINTER ACADEMY DISPLAY.

(Second Notice.)

As was said last week, the current Winter Academy display at the Fine Arts Galleries is a good but not a great or extraordinary one. Despite President Weir's request to the Academicians and Associates that they should exercise their privilege to send in works, this year with a blue ticket in place of a red, which makes such works "Exempt" or "Hors Concours"—a plan that worked badly last year when it admitted to a place on the line of Sargeant Kendall's abhorrent "Sphinx"—comparatively few Academicians and Associates deferred to the request, and too many strong painters and sculptors are unrepresented. The simultaneous opening of the biennial exhibition of the Corcoran Gallery at Washington—the finest and strongest yet held—also militated against the Winter Academy this year, and there are at least 150 canvases shown at Washington whose presence in the Fine Arts Galleries would have markedly improved the general average of merit of the Academy Show.

When one considers that the Corcoran Gallery has sufficient wall space to modulate as at this year's display and save in the Corridor and two galleries, place them all on the line or in two lines—no less than 411 works, as against the Academy's 382 with too crowded walls—the latter's showing becomes more creditable.

Never in the history of the Academy have so few artists received No. 1 for their works as in the present display, when only five painters were given that honor. Formerly there were dozens whose canvases were thus favored. There is some speculation in the studios as to the reason for this state of affairs. Some claim that the standards are higher, and that it becomes more and more difficult each year to gain honors, while others say that the number of really good pictures submitted grows less each year. Many of the better painters will not risk sending to the Academy, because, owing to lack of wall space, they fear that their works will not be hung. Many of the artists whose work could not find space in the present display, have approved of the change from red to blue tickets, for jury exempt works, since the latter color befits their mood when their pictures are returned.

Pictures in Academy Room.

With greatly improved lighting this year the 59 pictures in the so-called Academy Room—the offensive appellation given in past years to this Gallery may now be dropped—can be better seen and studied. Among them are some excellent canvases—notably Marie D. Page's "Charlotte," a well painted strong work, which deservedly won the Julia A. Shaw memorial prize. Theresa F. Bernstein's large outdoors with figures "On the Golf Links," full of movement and sun, Charlotte B. Coman's typical "Adirondack Landscape," Christine Herter's charmingly decorative "Blue Butterfly," Carleton T. Chapman's delicate colored, truthful marine, "Waiting for a Breeze," Walter Clark's rich landscape, "Indian Summer," George H. Smillie's feeling, strong landscape, "Near Barnstable—Cape Cod," B. West Clinedinst's "Early Morning—September," and Lester Baronda's "Misty Morning—Autumn."

There is a dainty little "Spring Flowers," by E. L. Henry, an excellent Gloucester Harbor Scene, by Jane Petersen, a virile large character study by Randall Davey, "Portuguese Fisherman," a fine coast scene by George Bellows, "Matinicus," a good winter landscape by Hobart Nichols, and

one of Alexander Harrison's well-painted woodland nymphs. Mention should also be made of Robert Brandegee's "Portrait of a Florist," G. B. Troccoli's rich "Portrait of Mr. Ferry," Helen Watson Phelps' "May Blossoms," H. R. Poore's good outdoors with figures—"Siesta—Barney's Joy," W. J. Baer's excellent "Portrait of Mr. Baird," Edwin H. Potthast's typical beach scene—full aired and glowing in color, R. Sloan Bredin's "Morning Quiet," A. L. Groll's quaint "Bit of Provincetown," and Gertrude Fiske's admirable "Portrait of Charles H. Woodbury."

Many Good Sculptures Shown.

The sculptures in the display this year number 90 and have been well placed through the galleries, with pleasing effect. The small pieces far outnumber the large and there is a sense of a growing feeling for modeling works which will permit of decorative and landscape settings—in other words garden pieces—among the younger sculptors.

Malvina Hoffman has four exhibits, two excellent bust portraits of men and a "Faun and Panther Cub" for a fountain. From Benjamin Bufano come some good portraits and medals, and from Chester Beach his usual charmingly conceived and well executed work. Victor Salvatore shows a striking portrait bust of Mrs. C. B. Spreckles, and Adolphe Weinman two allegorical pieces of unusual merit, "Rising Sun" and "Descending Night." A "Portrait of a Boy," by H. F. Thrasher, will make the visitor pause to admire, and he will also stop to examine Louis Ulrich's "Water Sprite," Furio Piccirilli's "Peace" and Charles L. Hinton's "Psyche." Bessie Potter Vonnoh has some table fountains of delicate design, and Isidor Konti an admirable portrait bust of Elliott Daingerfield. F. M. L. Tonetti's bust of Dr. Alexis Carrel is a truthful, finely modeled work, and Emil Fuchs shows a speaking bust of Gari Melchers.

There are some fine pieces from Mahonri Young, Carl Rungius' "Mountain Ram" and Nelson Bickford's "Roaring Lion" are good animal pieces, and G. Scarpitta's portrait of John H. Fry is excellent as portraiture. A finely conceived piece is "Alma Mater" by Cyrus Dallin.

"The Brook," by Minna McCann, owned by Mr. Augustus G. Heaton, is a most attractive work—well conceived and strongly modeled. J. B. T.

BOSTON.

The St. Botolph Club opened its latest exhibition with the usual "Private View" and "Tea," to which many responded. The members of the Woodstock Colony were the invited guests of the occasion, with Cyrus Dallin, Boston's well-known "Indian Sculptor." The St. Botolph Club seems rejuvenated—artistically speaking—and one wonders if some of the staid (not to say, narrow-souled) members were not slightly disturbed by the "modernness" of these "moderns." George Macrum, for instance, perhaps irritates them with his up-to-date method of presenting the "Towering City" (New York's water front). Eugene Speicher, too, handsomely exploits vivid, yet rich, color in a "Portrait of a Hungarian Girl." Carl Linden uses a "Moon Ring" as his piece de résistance, and makes it interesting, albeit targetesque. Gino Perera, who seems to be a recent "find," of exhibition committees, has an attractive "Sunset in Jamaica," beautiful in color. Birge Harrison sees "Moonlight on the St. Lawrence" just the way picture buyers like to remember it, and Allen D. Cochran discovers a buxom, indeed, "Spirit of the Birches," in addition to many tree trunks, in his picture with the aforesaid title. Hester Miller (unknown to Boston), puts up a pretty color arrangement. As for Mr. Dallin's competent "Indians," they are, as ever, interesting and true to type.

At the Guild of Boston Artists, Charles Hopkinson has opened a "one-man" show of his work, always interesting, if uneven. But of this more anon.

At the Copley Gallery, Mr. T. Schneider holds one room with a modest showing of a score of canvases. These are individual, naive, and uncommonplace. Mr. Frank Benson's recent etchings are shown in another gallery. Here that true "nature" lover, the real sportsman, can find much pleasure, for waterfowl in infinite variety are shown. John Doe.

There was unveiled today at the Public Library, John L. Sargent's mural, "The Theme of the Madonna," which is one of his series of religious decorations.

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NEW YORK**PHILADELPHIA.**

The Gold Medal has been awarded by the Art Club to Wm. H. K. Yarrow for his "Nude" now in the Annual Exhibition of oils by the members of the club. The picture occupies a place of honor on the north wall of the Gallery and is a well drawn figure of a young woman interesting in highly keyed flesh tints effectively contrasted with a low toned warm grey background. Hon. mention was given to Henry B. Snell for "Moonlight" and Paul Cornoyer for his "After the Rain in Bryant Park, New York."

A memorial exhibition of nearly 100 works by the late Howard Gardiner Cushing is on at the Pa. Academy in Galleries G and H. These include not only the various beautiful portraits of Mrs. Cushing clad in scintillating robes of gold and ivory satin and other society women in gorgeous raiment, but also a number of decorative panels painted for Willard D. Straight, Archer Milton Huntington and for Mrs. A. S. Alexander, Miss Fanny Mason and Mr. Geo. Blumenthal.

There was a private view Dec. 14 of Miss Violet Oakley's 5 historical panels illustrating the influence of the Quaker element upon the history of Pa., which are to decorate the walls of the State Capitol building, Harrisburg.

Recognizing the local need of some movement towards the conduct of fair and unbiased exhibitions of art work, of competitions for prizes of various kinds, the comprehensive study of the allied arts and the promotion of good fellowship among the artists, the "Art Students League" was organized at a meeting last week for that purpose in the studio of J. William Server, a well known local artist and instructor.

At a meeting of the Board of Directors of the Pa. Academy held recently Mr. John Howard McFadden was elected a member of the Board as a mark of personal honor and as a recognition of his efforts in securing a permanent home in America for his remarkable collection of paintings of the XVIII century British School. The election of Mr. McFadden fills a vacancy on the Board created through the death of Theo. N. Ely. Mr. Charlemagne Tower takes the place of the late Dr. Herbert M. Howe as Chairman of the Faculty of the Academy Schools. Eugene Castello.

E. J. Read, who spent the summer at his studio in Rutherford, N. J., will go to Nassau for the winter, and plans to sail on Jan. 18.

Mr. Edward Brandus, of Gimpel & Wildestein, 636 Fifth Ave., is due from Bordeaux next week on the Rochambeau.

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enclosed with order in advance.

CHRISTMAS ART CRITICISM.
"Hail to the Elevator!"

"Hail to the hideous, the entertainingly
ugly, the cheerfully frightful—the sub-
marines and Zeppelins of art! Hail to the
Montross Gallery, the discreet smile that
plays around the lips of its owner, N. E.
Montross, and the subdued cackle of
laughter that issues from between them.
Hail to Miss E. Varian Cockcroft, to the
two utterly-utter nude young women in her
"Freedom in the Woods" and to the statue
in the distance that has more on than the
women. Hail to the perfectly good sculp-
ture of Miss Sarah Morris Greene and,
above all, to the cherubic 'Babies' modeled
by the late Mrs. Bryson Burroughs and to
Lawson, Henry McFee and Charles Reiffle.
"Finally, hail to the elevator, because it
conveys you to the galleries without saying
anything about the uplift. And then hail
to it again, because it offers you a means
of getting away."—Gustave Kobbé in N. Y.
Herald.

NEW AMERICAN ART SOCIETY.

According to Mr. Henry McBride,
chief of the "Apostolate of the Press,"
of the so-called "Modernist" school of
painters and sculptors in America, an
organization to be known as "The In-
dependent Society of American Artists"
has been formed, and Mr. McBride tells
the American art world, which has been
expectant and curious as to when and
where the so-called "Armory" group—
as that band of "extremists" which so
stirred this art world with its show
in a New York Armory four seasons
ago is generally known—would "break
out" next.

The chief of the "Apostolate" grave-
ly informs us that "the news of the
formation of this new organization has
a significance that will not be lost upon
those who envisage seriously the pres-
ent status of American art." He says
further that the new organization "will
duplicate, as nearly as the changed con-
ditions of this country will permit, the
Paris Salon of Independents, and that
the new Society is to have no juries,
and each contributing artist who pays
a small sum can do as he likes with the
wall space allotted to him. He then
restates his published views of last sea-
son that "It is impossible for any
Academy, whether royal or democratic,
to be a proper guide for the young."

This is important news that Mr.
McBride from his position in the
"Apostolate" and his close connection
with the leaders of the "Modernist"
movement is enabled to give to a wait-
ing world, in advance of his fellow art
writers, and in his own journal; but
to those art lovers who have long mem-
ories, it has no novel ring. There are
faint recollections of a similar pro-
nunciamento when the old Society of
American Artists, now long merged
with the National Academy, was
formed in 1878, of the founding of sev-
eral, so-called Independent American
Artists Societies, in which such men
as Gutzon Borglum, W. Ordway Part-
ridge and Leon Dabo played prominent
roles, but which either "died a bornin,"
or perished after a short period. Was
not the Allied Artists Society, which
has held two or three comparatively
successful exhibitions in the Fine Arts
Galleries in the late Spring, founded
on the "No Jury" and "allotment of
space" idea?

It is to be feared that there is nothing
really new in the forthcoming "In-
dependent Society of American Artists"—
that it is really only a revival of the
"Armory Group" scheme and propa-
ganda, and that unless the promoters
of the new Society have something vir-
tually new to offer and become less of
a "close corporation" than was the
"Armory Group," the Society will go
the way of all its predecessors of the
kind, save that of the Allied Artists.

While the "Modernist" school in this
country has some strong artist adher-
ents, and has undoubtedly had influ-
ence on American art of today—
whether good or bad is another story—
it cannot be permanently successful
through a campaign against all other
schools and a warfare against the vet-
eran Academy of Design.

WHEN "EXPERTS" DISAGREE.

"The N. Y. Board of General Appraisers,"
says the N. Y. Sun, "recently passed a flock,
covey or mess of furniture, free of duty, on
the ground that it was more than a hundred
years old, that being the law. The Collector
of Customs tried to collect tariff on the ship-
ment. The importer called six 'expert' wit-
nesses, the Government five. Of the latter,
Thomas and MacMullen are customs exam-
iners of furniture. The three others, Ver-
nay, Middlekoop and Lenygon are dealers
in antique furniture. We quote from the
digest of their testimony as to one of the
pieces:

"Examiner Thomas said that item 911 was a
cabinet of old and modern oak, with modern carving.
Examiner MacMullen said that the piece was entirely
modern. Vernay said that it was an oak buffet, pre-
sumably of the Elizabethan period, and that it was
made out of old wood, but that carvings and mould-
ings were new; that it was entirely new work with
the exception of the doors and possibly the back.
Middlekoop said that it was a newly constructed
cabinet and that it was made of old wood which had
been carved over. Lenygon declared that the article
was an oak buffet, the large or body portion of which
might be old, but that the lower part of it was quite
new."

"Please to remember that these 'experts'
were not ranged against one another; they
were all hired on one side of the case. They
were in doubt as to whether the foregoing
article was a cabinet or a buffet, but the
next piece, all agreed, was a table:

"Thomas said that item 929 was a side table, with
modern carving. Vernay declared that the piece was
a William and Mary table of walnut, the carcass of
which was old, revered, and to which had been
added a new top, new legs and a stretcher. Middle-
koop stated that the article was an old William and
Mary table which had been repaired and revered.
Lenygon held that the article was a walnut table inlaid
with various woods, and that the piece was entirely
modern."

"When it came to item 963, Thomas said
it was a dresser made of a new carcass with
new mouldings. Vernay said the body was
more than a century old. Middlekoop said
it was an old Flemish kitchen piece, later
dandified. Lenygon said it was originally
so plain that the new carvings and moldings
made it a new piece."

"Of a dining room table Thomas said that
it was made up from an old nest of tables
and part of a side table. MacMullen de-
clared that it was entirely modern. Vernay
insisted that it was of the latter part of the
eighteenth century or the beginning of the
nineteenth. Georgian said Middlekoop, but
new work made of old boards. Lenygon
thought it was made late in the eighteenth
century, with inlay added afterward. We
quote from the digest relative to another
piece in controversy:

"Thomas testified that item 942 was a commode
and a modern piece of new material and new design.
Vernay said that it was an Adam satin wood cabinet,
with an old carcass revered and bearing entirely
new decorations. He said that the style on the old
top part had not been carried out and that the ex-
ecution was wholly wrong. Middlekoop held that it
was a commode which was entirely new. Lenygon
declared that it was a satinwood cabinet on a stand;
that the table was quite new, of new wood, and bore
new veneering, new painting and new gilding."

"The six 'experts' for the importer had no
such doubts. They agreed, one and all, that
all the pieces in the shipment were more
than one hundred years old. The court
decided that they were right and the Col-
lector of Customs went away foiled, without
a nickel."

"The case proves just what we and all
collectors of furniture have believed: that
all antique furniture is old. It is all at least
a hundred years old and it is as much older
than that as you wish it to be."

OBITUARY.

Antonin Mercie.

Marius Jean Antonin Mercie, whose death
in Paris, on Dec. 14, at the age of 71, was
briefly announced in last week's "Art News"
was one of the most distinguished of French
sculptors. He was born at Toulouse and
became a pupil of Joffroy and Falguère.
His first grade in the Legion of Honor was
won in 1872. Two years later he took the
Medal of Honor at the Salon. At that exhi-
bition in 1877, he showed the plaster relief
for his spirited and brilliant conception of
"The Genius of the Arts" for the grand por-
tal of the Louvre, as well as a statuette in
marble of a "Vanquished Juno." He had
previously been represented by the dramatic
bronze group "Gloria Victis" and a bas-relief
from "La Fontaine (1875), a marble "David
Before the Combat" and a bust "Flowers of
May" (1876). At the Luxembourg is his
bronze statue of David.

Edwin Atlee Barber.

The death, which occurred in Phila. on
Dec. 12 of Doctor Edwin Atlee Barber, Di-
rector of the Pa. Museum in Memorial Hall
will prove a real loss to the public inter-
ested in ceramics and antiquities of early
American provenance upon which he was
an authority. He also specialized in the
study and identification of early glasswares,
and has written extensively upon all these
subjects both in the monthly Bulletin of
the Museum which he edited, and in several
New York dailies. The exhibition he or-
ganized last year of "Fakes and Reproductions"
was unique in its way and attracted
wide attention. He leaves a widow who
was the daughter of Dr. Parker, U. S. N.,
and one daughter.

DENBIGH VAN DYCKS HERE

(Continued from Page 1.)

the fact that they were painted at Van
Dyck's best period—that of his English life
—and that he painted several replicas of
some of them, which has only heightened
their fame—make their importation to
America of especial interest and importance.
Mr. Lionel Cust, the eminent English art
critic, and an editor of the "Burlington
Magazine," says in his well known work on
Van Dyck:

"The portrait of the Duke of Richmond
and Lenox, a full-length standing figure in
black dress, his hand on the head of a grey-
hound,—this picture comes from the collec-
tion of Lord Methuen, and was exhibited at
Burlington House in 1835, and at the Royal
Academy in 1877. It is now in the Mar-
quand collection in the Metropolitan Mu-
seum, N. Y. Of this portrait there are five
known repetitions (replicas), one of which
is owned by the Earl of Denbigh at Newn-
ham Paddox. The other four belong re-
spectively to the Earl of Darnley (Cobham
Hall), the Earl of Craven (Combe Abbey),
and was exhibited at the Royal Academy in
1875 and 1900, the Earl of Dysart (Ham
House), and the Earl of Wvrum (Gorham-
bury)—this last to the knees only."

"The portrait of the Duchess of Rich-
mond (Mary, Duchess of Lenox), daughter
of George Villiers, second Duke of Bucking-
ham, (she died 1865), says Mr. Cust, "shows
a full-length standing figure, in blue dress
taking a glove from a salver held by a
dwarf attendant (said to be Mrs. Gibson,
the well known dwarf artist), and was at
Burlington House exhibit 1824, at the Royal
Academy in 1875, and is owned by the Earl
of Denbigh, Newnham Paddox. Repeti-
tions (replicas) are owned by the Earl of
Pembroke (Wilton House), Duke of Marl-
borough (Blenheim Palace) sold 1886, and the
Earl of Ashburnham, Ashburnham Palace.
(This last is perhaps a different picture)."

Of the portrait of Queen Henrietta Maria,
Mr. Cust says: "A bust, profile to the right,
one of three painted in 1639, given by the
King to the Earl of Denbigh. In a memo-
randum of the King, the following mention
is made: "La Reyne envoye a Mons. Field-
ing."

The full list of the Denbigh Van Dycks is
as follows:

- 1.—Portrait of a lady, sitting in a large
chair (erroneously called Lady Kinel-
meeky).
- 2.—Portrait of a lady (done in Genoa).
- 3.—A bust of Queen Henrietta Maria, (one
of the three ordered by the King) entered on
memorandum as "La Reyne envoye a Mons
Fielding."
- 4.—Duchess of Richmond (Lenox), full-
length portrait, with dwarf.
- 5.—Duke of Richmond (Lenox), a repeti-
tion (replica) of the portrait now in the
Metropolitan Museum of Art, N. Y. (Mar-
quand collection).
- 6.—Portrait of Countess of Clanbrassil
(Anne Cary), full-length.
- 7.—Mary Fielding, Duchess of Hamilton,
daughter of William Fielding, first Earl of
Denbigh. Full-length.
- 8.—A version of portrait of James, Duke
of Hamilton, in armor, in Duke of Buc-
cleuch's collection at Montagu House.

NEWARK AND COLLEONI.

Referring to the recent erection in
Newark, N. J., of a replica of Colleoni's
famous equestrian statue in Venice, Mr.
W. H. de B. Nelson, editor of the Inter-
national Studio, says in the December issue
of that periodical:

"While admiring the generosity of the
donor and recognizing the skill and high
standing of the sculptor, we fail to under-
stand how it is possible that an American
town with a history extending over 250
years, and in the throes of commemorating
the fact, should find it necessary to ignore
all local and national history by drawing
upon Italy for a replica of its famous eque-
strian statue. It is a very sorry chapter in
American art when a community refutes its
own resources and traditions by borrowing
from an alien land. What earthly or
spiritual connection is there between Col-
leoni and Newark? Do they suppose that
their setting for the statue and their tradi-
tional atmosphere can replace the wonder-
ful appropriateness of the surroundings of
Venice. It is for these very reasons that
the angels weep and that thinking people
ask themselves whether this country can
ever become something more than a mere
repository for expensive art objects. When
we set up a Joan of Arc there is a basic
excuse, but for Colleoni we can find none
whatever."

At the Macdowell Club.

The current exhibition, on to Jan. 2, at
the Macdowell Club, 108 W. 55 St., consists
of works by Leroy Barnett, Theresa Bern-
stein, Horace Brown, Laura Gardin, Ossip
L. Linde, Mary Nicholena MacCord, Maud
M. Mason, Alethea Hill Platt, Karl F.
Skoog, Maria Judson Streat, H. Vance
Swope and Jesse Whitsit.

LONDON LETTER.

London, Dec. 13, 1916.

John Lavery has undertaken an exacting task indeed in the picture of the Roger Casement trial on which he is at present engaged. The moment which he has elected to immortalise is that in which the prisoner is making his appeal against the death sentence, a moment fraught with the most intense emotion for judges and judges alike. The artist is working very largely from photographs of all concerned in the trial so that the canvas should be of the greatest historic interest to those who are to come after. The preliminary work is being carried out in the court room in which the trial actually took place. If the authorities continue to lend their encouragement to the pictorial representation of current events as has lately been the case, history should become a very different thing in the education of our descendants from that which it was in our own time.

Kitchener Portrait Medal.

A successful portrait medal of the late Lord Kitchener has just been struck. It is the work of a French artist, Legastelois, who has carried it out in collaboration with M. Guth, who received a commission last Spring to execute a portrait from sittings. The medal, which is issued by Messrs. Spink, has been treated with much discretion and is greatly in advance of the usual standard of medals of this type.

There is unfortunately little to be said in praise of the recent exhibition of the Institute of Oil Painters, which would be well advised to suspend their activities until after the war in order that the public may not be depressed by another show from which their younger and more enterprising artists are debarred from exhibiting.

The Hon. John Collier contributes one of the most ambitious canvases, a picture entitled "The Waxen Image," in which a sorceress watches a wax figure gradually melting in the blaze of a fire. The whole conception of the theme is trite and lacking in distinction, characteristic of a taste in art which, one is glad to say, passed away some twenty years ago. The only valid excuse for anecdotal pictures of this kind lies in some imaginative and poetic treatment, which suggests an interest broader than that merely contained in the incident itself. It is exactly in this direction that Collier's art has its most distinct limitations.

New ground is being broken in the matter of decoration by an enterprising Japanese firm which has been established for some years at 83 Ebury Street. Its principal, G. Koizumi, has discovered a method of applying lacquer to china and has produced some very beautiful tea sets in black and gold, which will stand heat up to 300 centigrade.

The recent Trevor Lawrence Sale of Lacquer at Christie's drew amateurs and professionals alike and private collectors showed themselves as ready to pay high prices as the dealers themselves. As was expected some record prices were reached, that of 62 gns. given by Mr. Hulton, for three medicine cases being the highest yet obtained for inros at a public dispersal. These cases were especially fine, being carved with elaborate animal forms after certain mythological legends. Fifty gns. were paid for a case, decorated in raised gold lacquer with "The Hundred Horses," and similarly high prices prevailed generally.

At the Studio Club.

If one is anxious to keep "au courant," with the very latest manifestations of current art, a visit to the Studio Club, will reveal all the most modern forms under which it masquerades. There is, however, something to be said in favor of the decorative work exhibited by Carlo Norway, who makes use of tinfoil as a groundwork for his paintings, textile panels also being employed for a similar purpose. As a substitute for wood, linoleum is brought into use and some quite successful results in regard to quality of surface and color are obtained. The tendency among the modernists, is more and more to bring variety of media into decorative work of all kinds, and although up to the present the results can hardly be said to have proved full justification, there is no doubt that for particular types of ornament this new development should make for variety and effect.

Some admirable photogravures and color-prints of the Rossetti pictures, recently acquired by the National and Tate Galleries have been produced by Frederick Hollyer, whose reproductive work in connection with the Pre-Raphaelite painters brought him so much renown in the days when their vogue was at its height. These reproductions are carried out with great fidelity and delicacy. L. G-S.

A dinner was given Tuesday night at the Salmagundi Club, 14 W. 12 St., in honor of William H. Shelton, curator of the Jumel Mansion, who has just written a book on that historic residence.

WHY THE VAN DYCKS WERE SOLD.

"Lord Denbigh's five Van Dycks which have arrived here for sale, after adorning for nearly three centuries the banqueting hall of Newnham Paddox, his country seat in Leicestershire, are merely the forerunners of many more similar treasures of art that in the near future will find their way across the Atlantic from the celebrated collections in Europe.

"The war is building up such colossal national debts that taxes to the extent of 40 and even 50 per cent. of the citizen's income will have to be imposed in order to furnish the money needed by the State for payment of the interest on its bonds. Retrenchment is therefore the order of the day, especially on the part of those who by their possession of ancestral estates and inherited treasures of worldwide renown are held up to the public as the wealthy

United States or selling land and farms to strangers, entailing the loss of their homes to tenants who have been associated as such with the family for hundreds of years, he naturally, unless he is a very selfish man, prefers to dispose of his paintings, etc., hoping thereby to be able to save his tenantry.

Estates for Sale.

"In cases where the art treasures have been already dispersed the estates are now being offered for sale, and the numbers of them that are being advertised as ready for disposal to the highest bidder in the United Kingdom is startling and significant. The sale of the art treasures attracts less attention in the old country, owing to the fact that in most cases they are privately purchased by art dealers for resale at a profit on this side of the Atlantic."—Marquise de Fontenoy in N. Y. Eve. Sun.



DUCHESS OF RICHMOND (AND LENNOX)

Van Dyck

From Earl Denbigh's Collection at Newnham Paddox, England

Recently purchased, with four other Van Dycks, by Lewis & Simmons

of the land.

"But in reality these men are far less affluent than the captains of industry and finance, the merchants, the war contractors and even the mere speculators. For whereas this class of men have no real obligations consequent upon their fortunes, the owners of ancestral lands, art treasures, etc., are burdened by all sorts of charges, legal and moral, in connection therewith—obligations in many cases to old tenants.

"When a territorial magnate of this kind, after having his income reduced to nearly one-half by taxation and having it still further diminished by charitable and patriotic demands upon his purse, to which he is compelled by virtue of his position to lend ear, finds it necessary to retrench, he begins by converting into cash the things that he can most readily spare. If called upon to choose between selling his family portraits and art treasures for export to the

PARIS LETTER.

Paris, Dec. 13, 1916.

No page of written history can surpass in impressiveness the exhibition of artistic relics of the martyr cities of France, which has been opened in the Petit Palais in the Champs-Élysées. There is no contesting this evidence of abominable vandalism. Torn and battered objects of great original beauty from cities, from humble villages and historic châteaux speak with damning eloquence.

Here is an indelible record of the three hundred bombardments of Rheims, of the wanton pulverizing of Arras, of the ruthless destruction of places, by far too numerous to name in a brief chronicle. The exhibition has rightly been styled the putting of the invader in pillory. It seems to prove that his greatest rage has been against places and monuments of worship. At the very threshold the contents of a glass cabinet hold the visitor for a long time. These are all that remain of the very rare and curious sacerdotal treasure of an obscure little village in the North, whose name would mean nothing to most readers, but which a few antiquarians who like to tread unusual paths know well. Most of the mediaeval altar furnishings are more or less mutilated or marred by missiles or fire. And this is true of many from other localities. A chalice from the Church of Etrepuy is literally riddled with bullets.

Sculptures from Rheims Cathedral.

In another glass cabinet are fragments of the noble sculptures of the Rheims cathedral, including, almost unharmed, the famous "Angel of the Smile." From many temples have also come saints that now have been martyred, again, headless seraphs, disfigured apostles and Christs, broken or half melted bells, and missals stained with the blood of priests.

The region to which the exhibition relates, begins at the northern frontier and ends in Alsace. There are wrought-iron balustrades and choir-stalls from the church of Saint-Eloi at Dunkirk; the great bronze lion which surmounted the famous belfry at Arras; an endless débris of wonderfully carved woodwork; sepulchral statues, bas-reliefs; a vivid painting, "The Adoration of the Shepherds," by Rubens, and a superb XV century hanging, both from the cathedral of Saint Gervais and a XIII century Saint-Peter, from the abbey-church of Saint-Jean-des-Vignes, at Soissons; a charming figure of the Magdalen, intact, from the ruins of Clermont-en-Argonne; and the damaged XVIII century sculptures in wood that were rescued from the Verdun cathedral, arranged in a manner to give an idea of their original appearance, before they were reached by the shells.

Sacerdotal Treasures Saved.

The contents of the treasures of the Verdun and Nancy cathedral, preserved entire, are shown in separate glass cabinets. The objects are unique in beauty and in kind. Here one feels to the full the naïve, semi-barbarous taste of X century art, affirmed with singular authority and majesty. The evangelistary and chalice of Saint-Ganzelin are among them, and near at hand are a shattered ivory figure of the Christ, dating from the XVI century, from a monastic refectory, and the broken marble bust of Napoleon, by Chaudet, from the palace at Saint-Vaast, as well as sculptures by Coysevox and Coustou, from the château of Vic-sur-Aisne, on which more than 500 bombs descended.

There has been no more generous act, on the part of the patriotic artists of France, than that signaled by the holding of the present very remarkable exhibition at the Georges Bernheim Gallery in the rue La Boétie. All the distinguished artists represented—of whom four or five are Americans—have given outright the works shown in aid of the wounded or sick soldiers. There are 150 pictures and sculptures. Their total value may run to more than a half million dollars. To give an approximate idea of their quality it is only necessary to mention the names of a few of the artists such as Besnard, L'hermitte, Claude Monet, Jean-Paul Laurens, Renoir, Rodin, Denys Puech, Paul Chabas, Lucien Simon, Harpignies, who joined in the charitable enterprise just before his death, Lebourg, Dagnan-Bouveret, LeGout-Gérard, Dauchez, Alex. Harrison, Bernard Harrison, J. Stewart, LaGandara, Boldini, Cottet, Etcheverry, Rochegrosse, Gilsoul, Picasso and Sem. Most of the exhibits are marked by sincerity and an unusual freedom of touch, with freshness, grace and power. Bonnat gave a sketch of "Justice," in which there is much strength; Besnard a vigorous study of a woman in a cross-light; L'hermitte a study of the sun; Roll, a poetic rendering of a morning fog; Rochegrosse, in an unaccustomed manner, the figure of a wounded soldier, lying upon a bed in a symphony of white; Claude Monet and Lebourg, landscapes which reveal a strangely penetrative conception of nature; Rodin, an admirable bronze, and Denys Puech his "Infant and Dolphin."

Briggs Davenport.

CINCINNATI.

The Art Club is holding its 23rd annual exhibition on the ground floor of the Union Central Building. Frank Duveneck's fundamentally big painting "The Books of Gloucester" was purchased for the University Club through Messrs. Charles P. Taft and Harry Levy. Two large paintings, a winter scene by John Weis and "Cameron's Cone, Colorado," by Norbert Heermann, were bought by Mr. Duveneck and presented to the Hughes High School.

Robert Henri is in town at present painting the portrait of Mrs. Charles Wiedemann. Last week he gave a brilliant talk before a large and enthusiastic audience, composed of the members of the two local art clubs. The splendid exhibition of the New Hope group of painters and J. McClure Hamilton's clever pastels are attracting many people to the Museum at present.

Norbert Heermann.

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EXHIBITIONS.**

Arden Galleries, 569 Fifth Ave.—Chinese Wall Paintings, to Jan. 25.
Art Alliance of America, 45 E. 42 St.—Watercolors by G. Howard Hilder, to Dec. 31.
Arlington Galleries, 274 Madison Ave.—Works by Susan Ricker Knox, Isabel Cohen and Jean A. Robertson, Jan. 2-13.
Brooklyn Museum—First Exhibition of the Brooklyn Society of Etchers, to Dec. 31.—Oils by Ignacio Zuloaga, to Jan. 2.
City Club, 55 W. 44 St.—Small Pictures by Salmagundi Club Members, to Dec. 31.
Daniel Gallery, 2 W. 47 St.—Gift Paintings, to Dec. 31.
Dreicer & Co., 560 Fifth Ave.—Exhibition of Chinese Porcelains.
Duraud Ruel, 12 E. 57 St.—Works by Claude Monet, to Dec. 30.
Ehrich Galleries, 707 Fifth Ave.—Paintings of the Madonna, to Dec. 30.
8 W. 8th St.—Exhibition of Portraits, to Dec. 31.
Fine Arts Building, 215 E. 57 St.—Winter Exhibition of the National Academy, to Jan. 14.
Folsom Galleries, 396 Fifth Ave.—Paintings by Adolphe Borie, to Dec. 29.
Goupil & Co., 58 W. 45 St.—Japanesque Color Prints by Charles W. Bartlett.
Kennedy & Co., 613 Fifth Ave.—Old English Color Prints and Etchings by W. A. Sherwood, to Dec. 31.
Keppel & Co., 4 E. 39 St.—Landscape Etchings of all Schools, to Dec. 30.
Knodler & Co., 556 Fifth Ave.—Old English Prints in Color. XVII Century Portrait Prints by Nanteuil and others. Beaux Arts Graduates and Student's Benefit Sale.
Lai-yuan Gallery, 557 Fifth Ave.—Early Chinese Pictures.
The Little Gallery, 15 E. 40 St.—Hand-wrought Silver and Jewelry by Master Craftsmen of the Boston Society of Arts and Crafts.
Catharine Lorillard Wolfe Art Club, 802 Broadway—Dec. Exhibition of Works by Members.
Macbeth Galleries, 450 Fifth Ave.—Watercolors by Paul Dougherty, to Jan. 15.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays, 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c. Free other days.
Montross Gallery, 550 Fifth Ave.—Works by the Contemporary Group, to Dec. 30.
Municipal Art Gallery, Irving Place and 16 St.—5th Annual Exhib'n Association for Culture, to Jan. 8.
National Arts Club, 119 E. 19 St.—11th Annual Exhibition of Arts and Crafts, to Dec. 29.
New York Public Library—Print Galleries: Making of a wood-engraving. Mezzotints. Making of prints. Stuart Gallery. Chiaroscuro prints. Recent additions.
Photo-Secession, 291 Fifth Ave.—Watercolors and Drawings by Georgia S. Engelhard and Pictures by a Group to Dec. 26.—Works by A. Walkowitz, Dec. 27—Jan. 14.
Reinhardt Galleries, 565 Fifth Ave.—Sculptures by Jo. Davidson, to Dec. 23.
Scott and Fowles Galleries, 590 Fifth Ave.—Watercolors by Edmund Dulac, to Dec. 30.
Jacques Seligmann & Co., Inc., 705 Fifth Ave.—Mme. De Montagnac Collection of Antiques, Laces, etc., and Artistic Work by Widows of French Soldiers.
Sne-ecor & Co., 107 W. 46 St.—Sketches and Paintings by Allan C. Eldredge.
Emile Tabbagh Galleries, 707 Fifth Ave.—Persian Miniatures and Ancient Glass, to Dec. 30.
Wanamaker's Old Building—Broadway and 9 St.—Paintings by Eliseo Meifren.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—Important Collection of Beautiful Pottery Vases of Eastern Origin, dating from the VI Century B. C. to the XVIII Century A. D., formed by Mr. Thomas B. Clarke, Jan. 3-6. Exhibition from Dec. 27.

IN THE STUDIOS.

The Sunday receptions at the MacDowell Club, a feature instituted this season, have become popular and are charming features of Metropolitan art life. Artists fill the gallery and tea room every Sunday afternoon, as well as club members and friends. Sales are made and portrait orders taken.

Elizabeth Watrous added a new phase to her art when she took up clay modeling last summer. She was successful with designs for fountains and other garden decorations at her Lake George studio.

At the "Varnishing Day" dinner held at the Salmagundi Club, 14 W. 12 St., Dec. 15, F. Ballard Williams presided. Among the speakers were J. Alden Weir, C. C. Curran, F. Ballard Williams and Leo Mielziner. About 150 were present.

Stephen Parrish is painting on Tuesdays, Thursdays and Fridays, in Studio 845 at Carnegie Hall.

CHICAGO.

With lavish hand the Art Institute has followed the annual exhibition of American paintings with seven new displays, any one of which is of sufficient importance to attract attention. Representing as they do the widest variety in technique, there is material for all tastes. The exhibits are indeed a study in contrasts. At the opposite poles are the paintings by John W. Alexander and Maurice Sterne. It is perhaps the postal card reproduction of such canvases as the "Pot of Basil" and the portrait of Walt Whitman, sent broadcast by museum visitors, which has done much to make Alexander a fireside familiar. They greet the Alexander canvases as old friends, through long acquaintance with their reproductions.

Passing from that which he enjoys because of familiarity with it, the visitor comes upon walls hung with drawings by a man of whom he has possibly never heard. Eagerly he attempts to "get acquainted." And here he is apt to encounter difficulty. His catalog tells him that the work represents the natives of Bali, an island of the Indian Archipelago, and that its people differ radically from the natives of the neighboring islands. Mr. Sterne's foreword gives more information regarding the subject of his work, but nothing which will help the casual visitor to an understanding of this artist's reason for so far simplifying his figures as to lose those anatomical proportions which artists of his ilk call "academic." But for those who fail to experience aesthetic pleasure in Mr. Sterne's work, the artist offers this explanation in the same foreword: "My twenty months' sojourn in Bali was an experience of the senses, and how is one to describe the perfume of a flower, strains of music, or the different sensations of touch? For comprehension, similarity of experience is essential." Accordingly, those of us who have not journeyed to this strange island need not be disheartened if we cannot convince ourselves that we thoroughly enjoy what Mr. Sterne offers.

At the other extreme, again, is the group of sculpture by Chester Beach. In marble and in bronze, Mr. Beach has worked with the greatest regard for technical perfection whether entirely expressed, or only suggested. In his several small figures, this sculptor has achieved remarkable results in the suggestion of character. In many of the larger marble pieces, there is a caressing of swirling lines which makes possible such titles as "Cloud Forms," "Life's Vortex," and "Wave Horses." Like a thing apart from these softly idealized figures is "The Stoker," as grimly suggestive as any bit by Meunier.

In the field of landscape there are two illustrations of work which contrast as strongly as do the figure painters. Edward Redfield has forty canvases which represent his native haunt of Centre Bridge, Pa., at well-nigh all seasons of the year. And as might be anticipated, it is his winter canvases which are most successful although they are growing wearisome from repetition. In the rendering of really wet snow Mr. Redfield is the master he has always shown himself. It is in his spring and summer "blossomtime" pictures that he is unconvincing.

Next door is a man who does summer sun on the Conn. country-side so that there is no difficulty in accepting it. Wilson Irvine is a Chicago painter who has found the Conn. valley so entirely to his taste that he confines himself to this territory. Two small canvases of harbor scenes are particularly happy in the rendering of water sparkling in a summer sun.

The sixth of the new exhibits is the collection of paintings by California artists. The examples have been selected by J. Nilsen Laurvik, director of the San Fran-

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cisco Art Association, and comprise a group of canvases, none of which stands out especially. Beyond them are the French war cartoons which compel attention by their striking subject-matter.

When such men as Abel Faivre, Herman Paul, Daumier, Forain and Steinlen set themselves to the production of posters which shall stir their countrymen, the results are apt to be strong. Here is a record of the progress of the war which leaves little to the imagination. That the sympathies of the artists happen to be anti-Teutonic matters not at all. For here is the material which has helped keep a nation roused to the pitch where enlistment has been a privilege and conscription an insult. That America cannot see the same art material of the Central powers is a pity, for it would afford still another interesting study in contrasts.

Dorothy Kuhns.

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EXHIBITIONS NOW ON.**Portraits by Adolphe Borie.**

Full of character, and with an engaging naturalness, in pose and expression, are the portraits by Adolphe Borie, originally of Philadelphia, now displayed at the Folsom Galleries, 396 Fifth Ave., to Dec. 29, with a couple of his largely handled flower subjects, and some bright sketches of landscape and sea shore. The artist is a capable draughtsman; an agreeable colorist, and a generally skillful technician. He usually makes the body felt under the clothes, but occasionally not, as in the picture of young Alexander J. Cassatt, in riding costume. Thoroughly successful, on the other hand, is the portrait of Anthony J. Drexel Cassatt, in sailor suit, holding a toy sail boat.

Unaffected and charming is the mother and child group, called "Peter," and equally attractive are the half length of Miss Iris Tree and the sketch of a boy. Mrs. Edward Rowland appears in gala costume in an effective pastel, and an admirable oil shows Mr. John W. Pepper.

Almost equally successful are the pictures of Mrs. St. George Campbell and the Very Rev. H. T. Drumgoole. A strong oil sketch pictures Mr. A. du Chêne.

Other subjects, chiefly Philadelphians, are Mr. Eckley B. Cox, Jr., Prof. Paul Crét, Dr. William H. Klapp, Mr. J. Rodman Paul and Miss Ruth Draper. A half-dressed woman is shown meditating, while the figure of the girl, "Out of Doors," is in the plain air vein.

The Powell Galleries have resumed their regular exhibitions. The first to be held this season is an interesting group of canvases by Emile Gruppe, a son of Paul Gruppe. The young man paints in a high key and his work shows force and a good color sense. A number of the works were painted at Woodstock during the summer. His landscapes show directness, and the subjects are well chosen. His figure work is well drawn and reveals talent for portraiture.

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ARTIST'S EXHIB'N CALENDAR

Exhibition of the Charcoal Club of Baltimore—Opens Feb. 1; closes Mar. 1; entries by Jan. 15; last day for receiving works, Jan. 20.
Architectural League, 32nd annual exhibition—Opens Feb. 4; closes, Feb. 24; entries by Jan. 2; works received Jan. 17-18.
Pa. Academy, 110th exhibition—Opens Feb. 4; closes Mar. 25; entries by Jan. 2; works received by Jan. 15.

New Features at the Metropolitan Museum.

The Metropolitan Museum furnished two new features during the week. On Monday at a meeting of the trustees it was decided to enlarge the collection of prints, create a department and appoint Mr. William M. Ivins Curator of Prints. On Wednesday the monthly press view was held. It was then announced by Director Edward Robinson that Mr. Samuel T. Peters had made a second gift of objects of Chinese art, and these are shown in the principal gallery of the series devoted to Early Far Eastern Art. The collection consists of 105 early tomb jades and three soapstone seals of the Ming dynasty.

In the gallery of Recent Accessions were shown several objects of interest. Prominent among these are a handsome copper gilt colletin or collar plate, of a XVII century North Italian parade suit of armor, presented by Mr. Joseph Duveen. It is thought to have belonged to a member of the Frankfurt branch of the Guaita family, and has passed through the Guiney, Sir Guy Laking and Chabriere-Artes collections. Another gift, Edward W. Redfield's Centre Bridge landscape "Overlooking the Valley," is from Mrs. E. H. Harriman.

A recent purchase is a group of five Greek vases, and others are a pair of early American pine gilt scones and a pole screen. Mr. Charles L. Freer loans 28 pieces of Chinese and Korean pottery, which, with 72 pieces of Chinese pottery and sculpture loaned by Mr. Peters, are shown in the galleries of Far Eastern art.

Much space is given in the bulletin to the late William M. Chase, whose portrait by Sargent forms the frontispiece. The Chase Memorial Exhibition, arranged by a committee of artists with Mr. Charles W. Gould as chairman, will probably open early in February and continue about a month. The annual members' reception of the Museum will be held on the evening of Jan. 16.

Rare Persian Antiques.

The new attractive and dainty Persian Antique Gallery which has just been opened at 539 Madison Avenue by the well-known Paris Antiquaire, Gen. Reiza Kahn-Monif, has just received and placed on exhibition an interesting and important collection, made by an authority through many years of research, of Persian Antiques—faience miniatures and manuscripts containing miniatures, with a number of lusted titles.

Almost every object in this choice little collection is unique and some of them are historic and come from Royal collections. The faience fouille comes from Rhages, Sultanabad and Babylon and dates from the eighth to the twelfth centuries. The collection of miniatures and manuscripts containing miniatures, painted by well-known artists of the schools, Timur, Behzad and Mongol (14th to the 17th centuries) is one of the best ever shown here.

At the Satinover Galleries.

Mr. Joseph Satinover has opened at 3 West 56 St. the Satinover Galleries, which are devoted to the exhibition and sale of old masters. One of the 12 known pictures by Peter Aertson, 1507-73, is shown and represents in quaint fashion "The Obstacle Dance." The work is the only one in private hands, the rest being in foreign museums. Interesting also is the "Exodus," by Henri Met de Bles. Susterman is represented by a "Knight of Santiago," and

Michel Van Loo by a Portrait of Mlle. Pardin of Avignon. Dominique Ingres pictures his wife and Sir Godfrey Kneller young Isaac Newton. A landscape with buildings by Momper is of interest, and among the other names in the collection are Velvet Breughel, Ribera, Dughet, Rosa da Tivoli, and Herrera, the last represented by a "Holy Family."

Aquatints in Color and Etchings.

There are displayed to Dec. 30, at Kennedy & Co.'s, 613 Fifth Ave., a collection of old English color prints, and aquatints in color and etchings by W. A. Sherwood. Especially attractive in the first gathering are the series of sporting prints by Reeve after Wolstonholme. Other English examples are after Begg, Morland and H. Thomson. A large plate, by Collyer, after a drawing by E. Dayes, shows George III at a review. The French examples are by Janinet after Carcure, and De Marteau after Huet.

Mr. Sherwood exhibits an attractive series of plates. In some instances the more important prints are shown both in black and white and in color. Among the more notable of the examples are "Petite Place à Ypres," "Rue de l' Ane Aveugle à Bruges," "Un Chateau de Flandres" and Moulin des Flandres." A number of etchings show scenes in Belgium in 1914. Examples of home subjects are the "Dancer of Greenwich Village" and "At Plattsburgh."

In Aid of French Artists.

In a gallery at M. Knoedler & Co.'s, 556 Fifth Ave., there is on view an interesting collection of small paintings, chiefly war scenes, to be sold for the benefit of French artists and their families. They were gathered by the American Committee of Students of the Ecole des Beaux Arts, and are the work of both graduates and students of the school. They have excellent technical quality and the modest prices asked make them suitable for Christmas gifts.

Watercolors by G. Howard Hilder.

A group of watercolors by G. Howard Hilder, of Newport gardens, N. Y. city views, marines and Florida and other subjects, is on exhibition, at the rooms of the Art Alliance of America, 45 E. 42 St., to Dec. 31. Mr. Hilder handles his medium well; has a sensitive color sense and a keen eye for the picturesque. The Newport subjects include a brilliant sunset in "Paradise Lane," "The Spirit of the Blue Garden," "The Rocks at Saskonnet," "The Long Wharf." Staten Island scenes show "The Dock at Stapleton" and "An Old Hulk." Capital is the scene with its many figures on "Far Rockaway Beach." Washington Square is pictured in winter, and there are scenes along the N. Y. docks. Other subjects are "Key West," "Havana" and the "Gulf Stream."

Salmagundians at City Club.

A group of small paintings, by members of the Salmagundi Club is on view to Dec. 30 at the City Club, 55 W. 44 St. It includes works by Edmund Greacen, E. L. Couse, F. M. Bicknell, H. A. Vincent and Glenn Newell.

An exhibition of twenty-two oils, by Olaf M. Brauner, including portraits, landscapes with figures and marines, is on at the Arnot Art Gallery, Elmira, N. Y., for several weeks. The artist's "By the Shimmering Sea," was purchased recently by Mr. Charles Thorne, a Trustee of the Chicago Art Institute. The artist usually spends his summer at the Isles of Shoals, off the New England coast.

Valentine's Manuals Bring \$615.

At a sale Monday, at the Walpole Galleries, Mr. George D. Smith gave \$615 for a set of Valentine's Manuals. The total was \$2,300.

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BOOK AND ART SALES.**End Part III Halsey Sale.**

The final session, on Dec. 15, at the Anderson Galleries of Part III of the Halsey sale resulted in \$8,827, which brought the grand total for the three parts to \$208,059.50. N. Colibert and Mme. de Mouchy's rendering in stipple of Michael Schall's "Les Amours de Psyche et Cupidon," brought \$625 from M. Knoedler & Co.

Close of the Osborne Sale.

At the American Art Galleries, on Dec. 15, the final sessions of the Osborne sale amounted to \$6,624, which made the grand total \$38,988.50. Mr. Arthur Swann, agent, gave \$2,005 for an Edinburgh, 1814-1832 edition of the Waverly novels. Mr. C. D. North gave \$950 for the first book on the Shakespeare-Bacon controversy, Herbert Lawrence's "The Life and Adventures of Common Sense; an Historical Allegory."

Khayat Art Sold.

The first session, Monday, at the Anderson Galleries of the Khayat collection amounted to \$1,759.50. Costikyan & Co. gave \$70 for a Sinnet royal rug and Mr. H. A. Norton \$55 for a Rhages pottery bowl.

The second session Tuesday brought \$5,029, which made the grand total \$6,785.25. Mr. I. Murray gave \$300 for a Ghiordes rug.

Old English Silver Sold.

A sale of old English silver and old lace, at the Anderson Galleries, on Dec. 16, brought \$7,870. A set of four Georgian vegetable dishes sold for \$485. A set of twelve silver gilt fruit plates brought \$525 to Mr. H. S. Rubens, who also gave \$175 for a silver meat dish. Mr. J. S. Maitland gave \$150 for a Norwegian tankard decorated with coins.

Yamanaka Rug Sale.

On Dec. 16, at the American Art Galleries, the sale of the collection of Chinese rugs from the London branch of Yamanaka & Co. brought \$12,787.50. Mr. H. Charles paid \$1,025 for an ancient K'ang-hsi rug and Mr. Towne \$925 for one with a rice grain pattern. For a semi-circular Ch'ien Lung example Mr. Otto Bernet, agent, gave \$700.

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